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Museum of Fine Arts,
Boston.
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## Museum of Fine Arts, Boston

### LEAFLET GUIDE TO THE

# CHIEF EXHIBITS

*Take the Stairway to the Rotunda.*

*A walk without stops through all the galleries of the Museum occupies forty minutes.*

**Catalogues** (including the **Handbook**: about 400 pp.; over 300 illustrations; price, 50 cents) **and photographs** are sold in the office to the right after passing the turnstile. Apply at the office for any information concerning the Museum or to use the public telephone. Postage stamps may be obtained here, letters posted and the City Directory and Railway Guide consulted. A wheel chair is available for use in the galleries. With an attendant, the charge is $1.00 per hour.

**Admission.** The Museum is open every day in the year excepting the Fourth of July, Thanksgiving Day, and Christmas; on weekdays, 9 A.M. to 5 P.M. (November 1 to March 1, 4 P.M.); Sundays, 12 M. to 6 P.M. Admission is free on every Saturday and Sunday and on public holidays. On other days the entrance fee is twenty-five cents. Children under fourteen years of age are not admitted unless accompanied by an adult. The number in charge of one person is limited to four.

**Subscriptions to the Museum.** Annual Tickets admitting four persons (transferable) are issued to Annual Subscribers of $10 and upwards. Subscribers are also entitled to receive, free by post, copies of the Report of the Museum, issued yearly, and the Bulletin, which appears bi-monthly. [illegible]es should be made payable to the Museum of Fine [illegible]d addressed to the Museum.

[illegible]ARY, 1913 Price, 5 Cents

BOSTON

## Department of Egyptian Art

*East Corridor from Rotunda.*

**Corridor.** Cases 1 and 2: Prehistoric implements, stone vessels of alabaster, basalt, etc., bracelets, statuettes of Nile mud, etc. Cases 3 and 4: Prehistoric pottery of three kinds —white-lined, red-lined, and hand-polished, black topped ware.

**Hall of the Mastabas.** *First Section.* Cases 50 and 53: Ceremonial vessels chiefly from the Mycerinus valley temple, Gizeh (2800 B. C.), illustrating the use of weighted borer and cylindrical drill, and showing mastery of alabaster, basalt, breccia, slate, limestone, and diorite. Floor-case: Mortuary group, Ptah-Khenuwi and his wife (2800 B. C.). In bracket case: *Limestone head from Gizeh (2800 B. C.). From the mortuary temple at the base of the third of the Great Pyramids at Gizeh built by King Mycerinus (2800 B. C.), excavated for the Museum 1906–1909, *broken alabaster figure of Mycerinus. From the valley temple of Mycerinus: **Pair statue, Mycerinus and Queen, hard slate, with traces of original color; *alabaster head of Shepseskaf, son of Mycerinus; slate relief of Mycerinus, Hathor, and a Nome goddess. Case 54 contains smaller objects from the same temple, including *the magical set of Cheops, *the silver seal of Chephren, *ivory statuette of Mycerinus, *alabaster vase with basket pattern in relief, and an unusual copper vase.

*Mastaba Chambers.* Interior of two stone tombs from the Necropolis at Sakkara (2700 B. C.), inscribed with scenes in low relief from the life of the time.

*Second Section.* Black granite seated statue of Rameses II (Sesostris the Great; 1292–1225 B. C.); sarcophagus of Thothmes III (1501-1447 B. C.); papyrus capital (1900 B. C.), palm-leaf column (1300 B. C.); black granite statue of the Goddess Sekhet with head of lioness (1300 B. C.). Wall and column fragments and heads.

**Way Collection.** Scarabs, mirrors, tomb figures, amulets, and pottery from various epochs.

**New Empire Room.** Long wall cases: Portrait heads (1600–1200 B. C.). Papyrus containing extracts from the Book of the Dead. Case 33: Blue glazed porcelain objects from the tomb of Thothmes IV (1420–1411 B. C.). Cases 34–36: Wooden statuettes and groups from life (2100 B. C.); market woman; group making bread (?); Nile boat; group killing an ox; priest; and other figures. Small wall cases: Objects from Medinet-Habu, including tiles showing types of captive princes of various Mediterranean races and head of Rameses III (1198–1167 B. C.); lapis lazuli statuette of Sekhet (1500 B. C.). Case 37: Jewelry and small articles; gold pectoral ornament; gold handle; *gold statuette of God Hershef (750 B. C.); large scarab of Seti I (1300 B. C.). On a pier in the center of the room relief of Rameses II (Sesostris; 1292–1225 B. C.). Window Case: Wooden sculpture (1500 B. C.); panther and *panel from tomb of Thothmes IV (1420–1411 B. C.).

**Loggia.** Gazelle skin ceremonial robe from a hollow over the tomb of Prince Mai-her-pri (1450 B. C.) at Thebes. The garment is one skin but for small shoulder pieces and is cut with the knife in apparent imitation of net work.

**Ptolemaic Room.** Case with mummy and inner coffins of Hes-maat-aa-Nertu, the mother of the Prophet Let-tehuti-ankh (600 B. C.). The outer coffin is in the case toward the balcony. Case 41: *Green basalt head of priest (Saite Period); *Small marble portrait of King Ptolemy III (Euergetes). Central case: Coptic glass, first to fourth century A. D. Wall case and frames: Coptic textiles, first to fourth century. On the wall, mummy portrait painted in wax on wood, first or second century A. D. (Greek workmanship, from a Greek cemetery in the Fayum). On a pedestal, basalt statuette of priest (600 B. C.).

**Office.** Room 39 (Plan p. 15). Hours 10–12.30; 2–3.

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## Department of Classical Art

*East Corridor from Rotunda.*

**Corridor.** Statue of Cybele, late Greek. Graeco-Roman glass. Sculpture: Chiefly heads of the Graeco-Roman Period (100 B. C.–200 A. D.).

**Archaic Room.** (Before 500 B. C.) *Sculpture.* Lion, of limestone, from Perachora, near Corinth; *limestone head of a girl, from Sicyon. *Bronze.* Case 4, statuettes: *Mirror stand: figure of Aphrodite with hovering Erotes; *Hermes carrying a ram. *Stone.* Case 1, stone vessels from Crete, early Minoan Period, third millennium B. C. *Terra-cotta.* Colossal grave vase from Athens, eighth century B. C.; two colossal grave vases from Thebes, seventh century B. C. Case 3: Statuettes, including genre figures from Tanagra, early fifth century B. C.

**Fifth Century Room.** *Sculpture.* *Marble relief of a horseman, 500 B. C. Head of Artemis. *Three-sided marble relief, about 460 B. C: companion piece to the so-called "Throne of Aphrodite" in the Museo delle Terme, Rome (plaster reproduction in the East Court of Casts). Athenian grave relief, girl with mirror, about 400 B. C. *Bronze.* Bath basin with handles representing wrestlers; vases; Case 1: *youth from Croton; *lion and *boar. *Vases.* Case 3: *Kantharos in the style of Brygos; *Kylix, signed by Hieron (Eos and Cephalus); oil-jug, contest of Theseus with the Amazons; Pyxis with meeting of Odysseus and Nausicaa. *Gems.* Case 4, sections 1 and 2: Intaglios and Etruscan scarabs. *Jewelry.* Case 1: *Gold earring; Victory driving a biga. *Coins.* Case 4, sections 6 to 10: *Exhibition of electrum coins.

**First Marble Room.** *Head of Aphrodite, School of Praxiteles, fourth century B. C. *Fragment of an Amazon on horseback, fourth century B. C. Colossal head of Zeus, fourth century B. C.; type of the Olympian

Zeus of Pheidias. Leda protecting the swan, about 400 B. C. Head of a youth, Graeco-Roman, after Polycleitus.

**Second Marble Room.** *Head of a goddess, from Chios, fourth century B.C. Hermes, Graeco-Roman, style of the fifth century. *Head of Homer, Hellenistic. Torso of a maiden.

**Fourth Century Room.** *Sculpture.* Torso of a goddess. Mourning siren. Votive relief to Heracles. Head of a youth in the style of Scopas, Graeco-Roman. *Bronze.* Case 5: *Greek mirrors, with *repoussé* and engraved designs. Etruscan mirrors, with incised decoration. *Vases.* Amphora, given as a prize at the Panathenaic games, 340 B. C. Colossal Amphora, South Italian. Small plastic oil jug, with birth of Aphrodite, Case 4. *Terra-cotta.* Case 1: Flying Erotes, shields, and jewelry, from the tomb of a lady in Greece. Cases 2 and 4: *Figurines, from Tanagra.

**Late Greek Room.** *Sculpture.* Pergamene portrait head. *Bronze.* Portrait head of a girl, from Alexandria. Cases 5 and 6: Statuettes, late Greek and Graeco-Roman. *Terra-cotta.* *Portrait of a Roman, first century B. C. Unique as a portrait in terra-cotta. Case 4: Statuettes from Myrina, Smyrna, and Southern Italy. *Engraved gems.* Case 7, section 1: Hellenistic and Graeco-Roman intaglios. Section 2: Cameos. *Jewelry.* Case 7, section 3: Graeco-Roman and Etruscan gold ornaments. *Coins.* Case 7, section 4: Coins of the Roman Imperial Age.

**Graeco-Roman Gallery.** Heads of Augustus. Portrait of a Roman lady of the age of the Antonines. Three cases containing vases, marbles and other objects recently purchased from the Francis Bartlett Fund.

**Ground Floor.** Greek vases; Cypriote and Etruscan vases. Terra-cottas. In the Court, Arretine ware, bronzes, and sculpture. In the office of the Curator, coins.

**Office.** Room 37 (Plan p. 15). Hours 10–12.30; 2–3.

# Department of Paintings

## Earliest Pictures

*Corridor from Entrance Hall to left along Stairway.*

**Gallery of Primitives** (fifteenth and sixteenth centuries). *B. di Fredi:* Burial and Assumption of the Virgin. *Sano di Pietro:* Madonna, Child, and Saints. *Filippino Lippi* (School of): History of Psyche. *Botticelli* (School of): Madonna, Child, and St. John. *Carlo Crivelli:* The Entombment. *B. Vivarini:* Pietà and Saints. *M. Basaiti:* The Entombment. *A. Solario:* Portrait of a Man. *R. van der Weyden:* St. Luke drawing the portrait of the Madonna. *Jan Matsys:* Judith. *Josse van Cleve:* Calvary. *Master of St. Severin:* Triptych. *L. Cranach the Elder:* Portrait of a Lady. *M. Wohlgemuth:* Death of the Virgin.

## Old Masters

*Doorway from Rotunda to left.*

**Italian-Spanish Gallery** (seventeenth and eighteenth centuries). *G. B. Moroni:* Count Alborghetti and Son. *G. P. Pannini:* View of St. Peter's, Rome, and Roman Picture Gallery. *F. Guardi:* Venetian Scene. *Early Spanish School:* Coronation of the Virgin. *El Greco:* Fray F. H. Palavicino. *J. de Ribera:* The Philosopher. *Velasquez:* Philip IV of Spain; Don Balthazar Carlos and His Dwarf. *F. Goya:* Portrait of a Man; the Artist's Son.

**Dutch-Flemish Gallery** (seventeenth century). *F. Hals:* Portrait of a Lady. *J. van Goyen:* River Scene. *Rembrandt:* Rembrandt's Father; Dr. and Mrs. Tulp. *Rembrandt's School:* Danae. *N. Maes:* Portrait of a Lady; The Jealous Husband. *P. de Hoogh:* Interior of a Dutch House. *G. Metsu:* The Usurer. *J. Sustermans:* Marchesa Gaudagni and Son. *A. van Dyck:* Anna Maria de Schodt; King Charles I of England and Family.

**French-English Gallery** (seventeenth and eighteenth centuries). *P. de Champaigne:* Arnauld d'Andilly. *Claude Lorrain:* The Parnassus. *Fr. Boucher:* Halte près de la fontaine; Le Retour du Marché. *Chardin:* A Kitchen Table. *Greuze:* Chapeau Blanc. *Duplessis:* Benjamin Franklin. *Wilson:* Tivoli and the Campagna. *Sir Joshua Reynolds:* Mrs. Palk. *Gainsborough:* John Eld, Esq.; Landscape. *Sir Thomas Lawrence:* Wm. Locke, Esq. *Turner:* The Slave Ship. *C. P. Leslie:* Sir Walter Scott. *Bonington:* The Visit.

**Early American Gallery.** *J. S. Copley:* Portrait of himself and family; Samuel Adams; John Quincy Adams; John Hancock; Dorothy Quincy; Mr. and Mrs. Ralph Izard. *B. West:* Family of A. Hope. *J. Trumbull:* Alexander Hamilton. *G. Stuart:* George Washington; Martha Washington (original portraits from life, regarded as the standard portraits of Washington and his wife); General Henry Knox.

## Modern Pictures

*Doorway from Rotunda to right.*

**First Modern Gallery.** *Corot:* Dante and Virgil. *P. Delaroche:* Marquis de Pastoret. *E. Delacroix:* The Entombment; The Lion Hunt. *J. F. Millet:* The Shepherdess; The Reapers; Washerwomen. *Gérôme:* L'Eminence Grise. *W. M. Hunt:* Pine Woods, Magnolia; Portrait of Himself; The Belated Kid. *Whistler:* The Blacksmith of Lyme Regis; The Little Rose of Lyme Regis. *Inness:* The Rising Storm. *La Farge:* Halt of the Wise Men. *F. P. Vinton:* Th. G. Appleton. *Lhermitte:* L'Ami des Humbles. *H. Regnault:* Automedon. *Abbott H. Thayer:* A Boy; Caritas. *G. de F. Brush:* Mother and Child. *E. C. Tarbell:* Girl Reading; My Children in the Woods. *Mary Cassatt:* At the Opera. *Walter Gay:* Interior of the Palazzo Barbaro. *John S. Sargent:* Study; Misses Boit.

**Second Modern Gallery.** *Th. Sully:* The Torn Hat. *W. M. Hunt:* Girl Reading. *W. Homer:* The Lookout: "All's Well"; Fog Warning. *E. C. Tarbell:* E. Robinson. *J. W. Alexander:* Isabella. *E. W. Redfield:* The Ravine.

**Third Modern Gallery.** *Claude Monet:* Bras de Seine près de Giverny; Ravine of the Creuse; Falaises des Petites Dalles.

**Corridor.** Drawings, pastels, and water-colors of L. di Credi, G. B. Tiepolo, Rembrandt, J. S. Copley, W. M. Hunt, W. Homer, J. La Farge, Ed. Boit, John S. Sargent, W. Blake, Turner, Burne-Jones, Millet, Delacroix, Troyon, Barye, Degas, and Rodin.

**Office.** Room 15 (plan p. 15). Consultations by appointment with the Director.

## Library

*Over Entrance Hall.*

The Library contains 13,500 volumes relating to the fine arts and 30,000 photographs reproducing works of art and giving views in foreign countries. On the walls: *Franz Snyders.* 1579–1657. Boar Hunt; also three Flemish tapestries, seventeenth century, and one, French or Flemish, of earlier date.

## Collections of Western (European) Art

*West Corridor from Rotunda.*

**Corridor.** Coptic and Peruvian tapestry weaving. Oriental rugs, brocades, jewelry, armor, and Damascus tiles. Persian miniatures.

**Nearer Orient Room.** Turkish velvets and pieces of Persian carpets of the seventeenth century. Saracenic pottery, including * Rhages lustred tiles, * Sears Bowl, Hispano-Moresque plaques of the fifteenth and sixteenth centuries.

Inlaid mosque door from Cairo, fourteenth century. Enamelled Syrian glass, thirteenth century; Persian glass, seventeenth century.

**Tapestry Gallery.** Flemish and Brussels tapestries representing the * Crossing of the Red Sea, the story of * David and Bathsheba, * Jacob before Pharaoh, the * Creation of Eve and Scenes from the Life of Christ. French eighteenth century panels. Wood-carving from England, Italy, and Flanders. Gothic Sculpture.

**Sixteenth Century Room.** Tapestries representing the seasons and illustrating two of the Miracles of the Sacrament. Early European silks and velvets. On the walls a collection of Venetian carved frames and a terra-cotta Madonna and Child of the school of the Robbia. The cases contain collections of European glass and ivory, Italian lustred faience, and ecclesiastical ornaments.

**Seventeenth Century Room.** Tapestries including an Italian piece of the seventeenth century representing the Assumption of the Virgin and a Flemish "verdure" with bright colored birds. Carved panels of the sixteenth to eighteenth century. German and Italian metal work. Italian blue and white towels, laces, and majolica.

**Eighteenth Century Room.** Tapestries of the sixteenth to eighteenth centuries; French, Italian, and Flemish laces; European porcelain, including the Chelsea group of the "Music Lesson"; Flemish stoneware; English, French, Delft, and Mexican pottery; case containing a collection of Wedgwood; eighteenth century jewelry; American and English silver of the seventeenth and eighteenth centuries.

**Eighteenth Century Vestibule.** Venetian wrought iron gates, other European metal work. Spanish rug.

**Library Corridor.** European and Oriental miniatures,

manuscripts and book bindings; embossed and painted Spanish and Dutch leather; and a Verdure tapestry.

**Rotunda.** Two French tapestries, seventeenth century. Modern sculpture, including the "Flight of Love" by Rodin and the bust of Martin Brimmer by St. Gaudens. American silver and pewter.

**Picture Galleries.** Italian, English, and American furniture and modern sculpture, including one of the three replicas of Macmonnies' "Bacchante."

## Ground Floor Rooms

*Corridor to left from Entrance Hall.*

**West Court.** Until February 15, *Exhibition of paintings and drawings by Albert Besnard.* On the upper walls two Brussels tapestries after designs by Peter Paul Rubens, Thetis presenting Achilles at the Temple and the Anger of Achilles against Agamemnon.

**Interiors.** *Corridor to right of Japanese Court.*

Bremgarten Room. A Swiss interior of the sixteenth century, containing a stove, furniture, and painted glass windows of the period.

Lawrence Room. Carved oak wall-panelling, English or Flemish, sixteenth century, with royal portraits. **William Arnold Buffum Collection of Amber.** Sixteenth century wrought iron Venetian gates and window guard. Sedan chair and other furniture.

**Office.** Room 7 (Plan p. 15). Hours 10–12; 2–3. The Textile Study, Room 9, is open 9–4.30.

# Department of Chinese and Japanese Art

*West Corridor from Rotunda.*

**1. Corridor.** Chinese * bronze bell, probably pre-Chou (B. C. 1500), Chinese bronze sacrificial vessels of early periods, and Chinese and Japanese pewter.

**Room 2.** In the vestibule: Chinese stone sculptures of the sixth to eighth centuries, including * a marble torso of Kwannon. In the adjoining room: Chinese Buddhist paintings, including the * * Hokke Mandara; a large Japanese wood sculpture of Kwannon (ninth century).

**Room 3.** Japanese Buddhist paintings of the Fujiwara and Kamakura periods (tenth to fourteenth centuries), including * a Fugen Enmio (Fujiwara, twelfth century); a large Japanese wood sculpture representing Dainichi (tenth century).

**Room 4.** Later Japanese Buddhist paintings (Kamakura and Ashikaga periods, thirteenth to sixteenth centuries), including * a Shaka Trinity (Kamakura, thirteenth century) and * a Monju by Takuma Eiga (Kamakura, fourteenth century); a large Japanese wood sculpture representing Yakushi (Fujiwara, twelfth century); smaller wood sculptures, bronze figures, and shrines.

**Room 5.** Larger Japanese Buddhist wood-sculptures representing various deities. Under windows, altar utensils of brass.

**Room 6.** Chinese secular paintings of the Sung, Yuan, Ming, and Ching periods (thirteenth to eighteenth centuries); and early Japanese landscapes of the Ashikaga and Kano periods (fifteenth and sixteenth centuries), including * a landscape by Josetsu, founder of the Japanese Landscape School (Ashikaga, fifteenth century); Chinese carved red lacquer (fourteenth to eighteenth centuries) and Chinese pottery and cloisonné.

**Room 7.** Japanese paintings of the Idealist Schools (thirteenth to eighteenth centuries). In a case under the windows, *the Heiji Monogatari (generally known as the Keion Roll), one of a set of three paintings of the early thirteenth century (the other two are in Japan), representing episodes of the twelfth century wars; Japanese lacquer (twelfth to eighteenth centuries) and porcelain (sixteenth to eighteenth centuries).

**Room 8.** Japanese paintings of the Koetsu, Kyoto, and Nagasaki schools (seventeenth to nineteenth centuries); lacquer of the sixteenth to nineteenth centuries.

**Room 9.** Japanese paintings and prints of the Ukiyoe School from the seventeenth to the nineteenth centuries and contemporary lacquer. In the cases on the floor late lacquer and netsuke (small carvings) of ivory and other materials.

**Court Gallery.** Ramma (carved wood panels). Exhibition of Chinese Pottery and Porcelain, chronologically arranged, and Korean Pottery.

**Office.** Doorway at left of stairway from gallery. Hours 2–4.

## Ground Floor Rooms

*Stairway from Court gallery or Corridor to left from Entrance Hall.*

**Entrance Corridor.** Japanese swords, Chinese glass, and Chinese and Japanese textiles.

**Japanese Reserve 1.** Chinese jades and other stones of the Han, Tang, Sung, Ming, and Ching dynasties.

**Japanese Reserve 2.** Sword guards (tsuba), swords (mounted and unmounted blades) and sword ornaments, pouch mountings, and Japanese armor.

**Japanese Court.** Japanese wooden sculpture from the eighth to the seventeenth centuries.

**Court Corridor.** Chinese textiles and Japanese armor.

**Forecourt Room.** *Doorway to the left from Entrance Hall.* *Morse Collection of Japanese Pottery.

## Department of Prints

*Corridor to right along stairway from Entrance Hall.*

**Exhibition Rooms.** February 1–March 1. **Examples of Wood-Engraving in America** selected from the Museum collection, illustrating the development from the early white-line illustrations of Alexander Anderson (First Print Room), to the tone-engravings of the late nineteenth century.

**Print Study.** Open weekdays from 9.30 till 4, Saturdays till 1 o'clock. Collection of over sixty thousand prints, comprising woodcuts, engravings, etchings, mezzotints, lithographs, etc., of all schools and periods from the fifteenth to the twentieth century. Adequate library of reference books. Prints are gladly shown to visitors upon request. The following list offers a few suggestions as to the material available:

*Fifteenth Century.* Master E. S., † *e;* *Schongauer, *e;* Pollajuolo, *e;* *Mantegna, *e.*

*Sixteenth Century.* *Dürer, *e, w;* *Holbein, *w;* Cranach, *e, w;* the Beham, *e;* Marc Antonio, *e;* A. Carracci, *e;* Ugo da Carpi, *w;* *Lucas van Leyden, *e, w;* Goltzius, *e, w.*

*Seventeenth Century.* *Rembrandt, *e;* Van Dyck, *e;* Cornel Visscher, *e;* *Ostade, *e;* Hollar, *e;* Ribera, *e;* Callot, *e;* Claude Lorrain, *e;* *Nanteuil, *e;* Morin, *e;* Edelinck, *e;* the Rubens engravers, *e, w.*

*Eighteenth Century.* The Drevet, *e;* Wille, *e;* McArdell, *m;* Watson, *m;* Earlom, *m;* Canale, *e;* Piranesi, *e;* Morghen, *e;* Bartolozzi, *s;* *Goya, *a;* Chodowiecki, *e;* Strange, *e;* Woollett, *e;* Blake, *e;* Pelham, *m.*

*Nineteenth Century.* Desnoyers, *e;* Gaillard, *e;* Jacque, *e;* *Meryon, *e;* Lalanne, *e;* *Daumier, *l;* Delacroix, *l;* Raffet, *l;* Bonington, *l;* Lucas, *m;* Palmer, *e;* J. R. Smith, *m;* Haden, *e;* *Whistler, *e, l;* Short, *e;* T. Cole, *w;* Linton, *w;* Leibl, *e;* Klinger, *e;* Rops, *e, l;* *a large collection of prints by and after J. M. W. Turner.

†Abbreviations: *e* = engravings, etchings; *w* = woodcuts; *m* = mezzotints; *a* = aquatints; *s* = stipples; *l* = lithographs.

## General Rooms

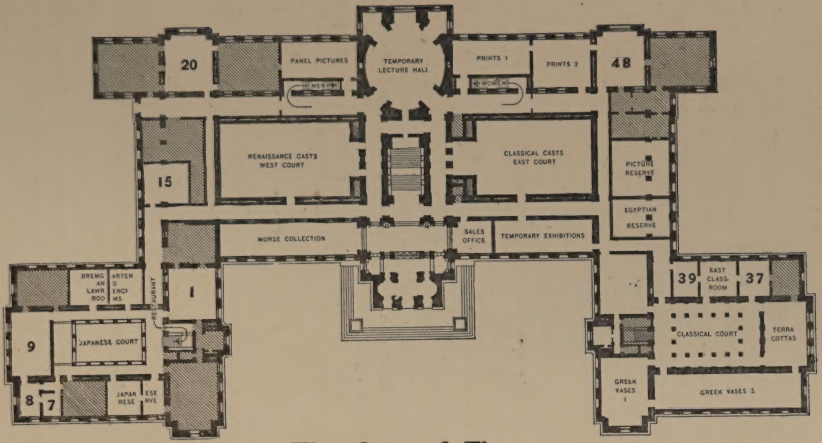
**Forecourt Room.** *Corridor to right from Entrance Hall.* During February and March, **Exhibition of European pottery and porcelain.**

**Collections of Casts.** The Courts of Casts from sculpture open from the stairway corridor on either side — Greek and Roman sculpture on the right, Italian Renaissance sculpture on the left. *The casts are the only collections of copies shown by the Museum. Apart from single objects plainly labelled as copies, all the other exhibits are genuine products of the places and times they represent.*

**Offices of Administration** (plan opposite).

Director. Room **1.** Hours 11–12.30; 2–3.
Secretary of the Museum. Room **7.** Hours 11–12.30; 2–3.
Assistant Director. Room **1.** Hours 9–11; 3–4.
Supervisor of Educational Work. Room **1.** Hour 10–11; or by appointment.

**Restaurant.** *Corridor to left from Entrance Hall and stairway to basement.* Open 11–3.45 (a hot lunch from 11–2) daily, excepting Sunday.




## The Ground Floor

## Docent Service

FREE TO ALL

The Department officers and assistants of the Museum have united in offering their services as companions to visitors, or Docents, in the galleries of their departments on the following days and within the hours given:

Print Collection (Ground Floor): Monday, 10–12.
Classical Art: Tuesday, 10–12.30; 2–3.
Chinese and Japanese Art: Wednesday, 2.30–4.
Egyptian Art: Thursday, 10–12.30; 2–3.
Western Art (including Textiles): Friday, 10–12; 2–3.
Paintings: Saturday, 10–12.

Each appointment is limited to one hour. Visitors desiring to see the galleries of a department of the Museum under the guidance of a Docent are invited to apply by letter to the Supervisor of Education or at the catalogue desk. Applicants by mail will receive a card giving the day and hour of the appointment, and entitling the holder to the attendance of the Docent named on the card in the galleries of his department for one hour from the time stated. The number of persons in one party is limited to twenty-five. Those holding cards of introduction to the Docents are not exempt from the usual admission fee to the Museum.

Unless by special arrangement, Docent Service covering the whole Museum will be discontinued in future.

## Sunday Docent Service

On many Sunday afternoons there is speaking in the galleries of the Museum upon objects exhibited. On this day the Museum calls upon friends from without as Docents. The appointments of each Sunday are announced in the Sunday service columns of the Saturday *Transcript* and at the entrance. It is aimed to arrange for speaking on each important new exhibit.

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